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THE GLASGOW SCHOOL: THE MEN AND THEIR WORK BY CHARLES M. KURTZ ♣ SECOND PAPER



IF the Glasgow men, it is difficult to single out any one or two or three or even half a dozen as pre-eminent. Guthrie and Lavery have, perhaps, achieved the most extended reputation, though Macaulay Stevenson, Melville, and Walton latterly have come into public notice very prominently. MacGregor has not been so much known out of Glasgow or Munich, but most of the Glasgow painters regard him as one of the original dominating influences from which the school developed its splendid coloring. Hornel is a most remarkable colorist, and Henry, Pirie, Gauld, Roche, Kennedy, Paterson, Millie-Dow, & Crawhall each might be said to have something higher than talent—something that, if not genius, easily might be mistaken for it. They are all painters in the best sense, but beyond that they are artists.

Mr. Guthrie is a many-sided man. He paints portraits that are human, vital, full of character and distinction, dignified in method, always decorative in composition and color, always fine as pictures aside from the interest centering in the identity of the subject. His landscapes likewise are decorative in scheme, fine in color, and exquisite in sentiment. His pastels are superb. They often suggest in character the work of Mr. Whistler. Like the latter, Mr. Guthrie knows exactly how far he legitimately can go within the limits of a given medium. He never attempts to express more than is possible.

James Guthrie

The portraits of Messrs. Lavery, Melville, and Walton, while differing from each other, have in them a degree of distinction that attracts at once. Mr. Lavery latterly has devoted himself almost entirely to portraiture; a few years ago he painted some most charming landscapes with figures. His "Lawn Tennis," if I remember correctly, was purchased by the Bavarian government. Mr. Melville is one of the strongest water-colorists in the world. He is peculiarly happy in his employment of this medium, producing generally aquarelles of a remarkable degree of brilliance and purity of color. Mr. Melville's technique has the directness, forcefulness, and sureness that one finds rarely except among the productions of the Japanese masters; and his subtle color feeling also suggests considerably that of the Japanese.

John Lavery

Arthur Melville

Macaulay Stevenson is a poet painter. His pictures are full of the sentiment of a mind that keeps very close to Nature. In his work one feels the influence of Corot, Dupré, Daubigny, and—back of them—of Constable and Hobbema. Yet, over and above all, one feels

Macaulay Stevenson

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Macaulay Stevenson, an intensely individual as well as poetic nature. Mr. Stevenson has been very successful during the past three years: His "Fairies' Pool," exhibited in Berlin in 1894, was bought by the German government for the National Gallery in Berlin; another of his works was similarly bought for the National Gallery of Bohemia, at Prague, and a third was acquired by the Municipal Gallery of Barcelona, Spain. At the exposition at Ghent, last year, the Belgian government purchased his "Dream of Twilight" for the National Gallery at Brussels. The town of Weimar, Germany, has his "Dewy Morning on the Forth"—a work of exceptional beauty. Mr. Stevenson received a gold medal at Munich in 1893. At the St. Louis Exposition, last year, four of his works found appreciative purchasers.

Edward A. Hornel

Mr. Hornel is pre-eminently a colorist. He revels in color. In his composition and technique there is always a joyousness that impresses one. It has been said that Hornel's chief aim is to delight the eye. If that is true, he always seems to achieve what he has set out to do—which is a result not very usual with painters, or people in general. However, he more than delights the eye. There is that in his work which appeals to the artistic soul. Hornel shows us how much beauty there is that we miss unless we look with possibilities in view as well as facts. His pictures are not always like Nature; often they are not much like the Nature the camera reproduces, but they are based upon Nature:—the drawing is right, and the composition usually is superb—especially the composition in color—and if, sometimes, values are sacrificed for a gain in color-balance, we can accept, without objection, what some may consider a fault, when we take into consideration the standpoint of the artist, and realize how exceptional and splendid is the work that he gives us. I cannot refrain from quoting here the expression of a Scottish writer concerning Mr. Hornel: "His pictures undoubtedly show some suggestions of natural scenes, but their emphasis—their essential significance, their true *raison d'être*, never lies in such suggestions. While art often has much immediate reference to Nature, it may, sometimes, have very little indeed, and yet not cease to be delightful and excellent art. It is not of the beautiful color of that hillside that Mr. Hornel's art tells us, nor of the melting blue of that sky, but simply of the beauty of color itself, and of its infinite combinations."

George Henry

George Henry is an artist who paints subjects somewhat analogous to those of Hornel. He is more subtle, more refined in certain ways than is Hornel;—not so exuberant and joyous. Hornel gives color precedence over every other quality; Henry gives form and values precedence over color. Hornel knows no conventions; Henry respects conventions without unduly sacrificing to them. Henry is the more conservative painter, much more readily understood by people in general;—not that he caters to the people who want "story-telling"

in their pictures, nor to those who admire the deadly "finish" of past generations of painters;—he is broad, simple, scholarly, and full of feeling in his expression. Anyone who enjoys beauty in color, reasonably may become enthusiastic over the works either of Hornel or Henry or both—and he may be excused for giving preference, in turn, to the works of the one or the other. While the two artists have long been close friends, having lived and traveled and painted together, no one knowing the work of either artist would mistake it for that of the other. Each is intensely individual.

David Gauld is one of the strong young men of the Glasgow school. He is another of the many-sided. He has exquisite feeling for form and for color; his drawing is masterly, and his compositions always are extremely decorative. Mr. Gauld has done some work in colored glass that would rank with the best American productions (one form of art in which our country certainly takes precedence of the rest of the world). In his painting, in the representation of out-door effects—sunshine and shadow contrasted—there are few men so able as Mr. Gauld in preserving truth in color and in values.

E. A. Walton is noteworthy both as a portrait and as a landscape painter. He has forsaken Glasgow for London as a place of residence, and, like Melville and Lavery, he has been active, of late, in painting celebrities, people of fashion and so on. His portrait in the "Fair Children" exhibition last summer, in the Grafton Gallery, was one of the most charming works there—rivalled only, among the modern productions, by Mr. Whistler's famous portrait of "Little Miss Alexander" and a splendid portrait by Mr. Melville. There is such breadth of handling and beauty of color in Walton's landscapes as one rarely sees in pictures, and such as only a favored few see in Nature.

MacGregor paints many charming pictures, splendid in color, exquisite in sentiment, and then—when they are carried as far as he cares to carry them, he generally grows dissatisfied with his work and paints it out. His ideal is a high one:—often impossibly high. Like our lamented Inness, who had much the same failing, he has probably destroyed more excellent paintings than most artists have brought into existence, and far more than he will leave to represent him after he is gone. MacGregor is one of the strong painters of the world. In pastel and water-color he has few rivals.

Joseph Crawhall, Jr., while English by birth, always has been identified with the Glasgow school. He is one of the best draughtsmen living. I can think of no one who can express more in a few lines than can Crawhall. M. Taine has defined great art as "concentration in manifestation," and judged by this standard, Mr. Crawhall certainly is a very great artist. In color he is strong and subtle. In technique he is sure. Like MacGregor, he has high ideals, and very rarely are they measurably satisfied. He, too, often destroys fine work

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ruthlessly. I have heard Crawhall described as a "sublimated Whistler"—though that, perhaps, is a bit extravagant. Some of his work possesses many of the most admirable qualities to be found in the productions of the Japanese masters of the best period. He thoroughly understands the scope and the limitations of such medium as he employs (usually water-color) and he shows rare sense of proportion and truly artistic composition. Crawhall is especially fond of painting horses and other animals.

Alexander Roche

Alexander Roche is an individual and versatile artist. He paints landscapes and figures, street-scenes, marines—all in a simple, suggestive, and beautiful way, full of the spirit of Nature. He is a colorist like, yet unlike, the other men. Roche's pictures do not take one by storm, as do the works of Hornel, but they quietly gain a hold upon one—and retain it, all the time seeming to grow better; revealing new beauties—beauties oftentimes that we may not have recognized in Nature, but that we shall see henceforth when we take our walks about.

James Paterson

James Paterson is another of the poetic landscape painters. He resembles Inness often, though his results usually are reached in an entirely different way. Inness generally painted rather thinly, glazing often; Paterson paints with a full brush and solid color. He sees Nature in her larger aspects, as did Inness, and his work involves much more than the mere portrayal of the appearances of Nature. He not only causes us to enter into the spirit of Nature's moods, but he makes us feel a measure of what he himself has felt when the inspiration to paint has been upon him.

T. Millie-Dow

T. Millie-Dow paints landscapes of idyllic character—exquisite from a decorative standpoint and with quite sufficient relationship to the truths of Nature. He paints the nude human form, and it is nude—not naked—a great distinction; and he paints flowers so that they lack only fragrance to seem real. There is real refinement in everything he produces. Some years ago Mr. Dow visited America and painted, I believe, in company with Abbott H. Thayer for a time.

George Pirie

George Pirie paints animals and birds in a most delightful way. If one did not know Henry, Hornel, and MacGregor, he might be inclined to characterize Pirie as the very greatest colorist of our time. He draws in a direct, incisive way, and his animals and birds have all the vitality, the intensity, that one finds in the sculptures of Barye. Pirie also has visited America, and here he painted suggestions of life on the plains that were full of truth and instinct with beauty. His "Cowboy's Night-horse" and "Texas Broncho"—two pictures of unusual tonal quality—were painted in America.

William Kennedy

William Kennedy is another of the revelers in color, and he is another of those misguided men who constantly "paint out" highly creditable work which does not realize unapproachable ideals—or

which new moods suggest "better changed." Kennedy loves to paint the Highland soldiery, in kilt, tartan, and plaid, on the march, in the mess-room, making love, or whatsoever they may do. He paints the fields, also, with buxom lassies gleaning; the spring time with tender greens, and autumn with purple heather. And sometimes he paints a low-toned picture in which the color seems to glow and burn as in certain precious stones.

Whitelaw Hamilton is a landscape painter who has the subtle coloring of which "the Glasgow school" appears to have a sort of monopoly. His handling is broad, simple, and artistic, and it is also individual. No painter has a better appreciation of values; his drawing is good and his composition always is agreeable.

D. Y. Cameron is one of the ablest etchers to be found in Scotland. As a painter he has done some very successful work, though in this line he is scarcely so individual as in his etching. He has been greatly influenced by Mathew Maris, and has not been able to eliminate entirely the strong suggestion of Maris from his figure pictures. His landscapes and coast views often are exceedingly agreeable in composition and coloring. Stuart Park paints flowers most charmingly. "He paints flowers with souls!" was the poetic way in which a child expressed it, when shown one of his pictures. He also paints figures and faces in a dainty, idyllic manner. He is one of the very promising men. William Mouncey, Grosvenor Thomas, Harrington Mann, T. Corsan Morton, J. Reid Murray, W. H. P. Nicholson, and James E. Christie are associated with the Glasgow school and produce much meritorious work. Christie is analogous to our own Frederick S. Church, in choice of subjects, but is diametrically different as a colorist. His coloring usually is sombre but rich. William Mouncey has very vigorous, broad technique, with robust color.

In looking through an exhibition of pictures by the men of the Glasgow school, one cannot fail to be impressed by the evident seriousness of each of these painters,—by the feeling that each is imbued with the conviction that in art he has found his mission in life. And each one shows that he is in love with his work—that for him labor, by transformation into the keenest enjoyment, has been purged of its traditional curse. It is difficult to convey a suggestion of the strong composition, color, and technique of these men to anyone who has not seen any of their work:—indeed it is impossible; any attempt to do it must end in failure. However, if I have sufficiently interested any one to cause him to desire to know the works of these painters of the Glasgow school, I am more than satisfied. I believe these are men for whom the future has much in store.

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Whitelaw Hamilton

D. Y. Cameron

Stuart Park

Mouncey, Thomas,
Mann, Morton, Murray,
Nicholson, Christie